

A Hall Caine play! Lights low, atmosphere soft without highlights, save where tragedy runs high, sober folk of two enemy nations in time of war, fair play and a good balance struck between the wholesome atmospheres of two alien homes, one German—the other British. Right here, with two warring kernels hugging one another so closely in the same shell, you have something for to see! Looked about me and studied the different stamp of faces under the faint illumination of a reflected footlighting. Some were puzzled, some startled, some knew it was all this before they came—and mighty few were neutral, but all were comeliant! So earnestly and honestly—see "Margaret Schiller" go at the business of finding the kindness and the humanness, the normal sweetness—and every-day temper, under the stress and twisting or swollen emotions of two bitter enemies—that the German behind me with the blue eyes and the swift hair wore a smiling face and found his place to clap his hands, and the Englishman in front of me, with the gray eyes and the big chin, wore a smooth face and applauded softly.

Here were subtlety and accomplishment in play-making. Even the whole working out, first of the picture of the Teutonic home and then that of the Britisher, in its effort to paint both fairly in their rip-tide of resentment, was faithful—for the Englishman was given in few strokes and coldly left to explain himself scantily and inadequately, just as he himself would have done had he been given the telling. The German household was drawn more warmly in more words, more appeal. Amusedly enough, this pleased both aliens in the audience very well. For the pictures were true in color and story. And I, being neutral (?) was pleased also.

Elsie Ferguson, lovely, gifted, with the fire and the tints of Youth, will forgive me if I mention first the quiet, appealing, motherly performance of Marie Reichardt the little, bustling "hausfrau" in her dove-tinted, stiff gray silk, her gray hair drawn back and twisted in the same fashion that I have seen within the week on a little German mother. The picture that she drew, in costume, anxiety, stout-headedness, broken speech—all was perfect.

Elsie Ferguson is rare; she is a slight, young person, with a deep, full voice that searches every nook of the big house and sounds there. Her per-

son is one with her work, fine fibred, splendid, touched with rich tones. She is the girl with the eyes and hair! Her eyes are that clear color of seawater in the sun that used to be in a marble we like to see the ones with tiny silvers and chips of light flaking through. Her hair is a warm gold with a hint of russet. Her skin is perfect, the satiny, well-washed skin of a child.

Always do we admire her entirely. Both her lovely self and her splendid, clear-cut work, as clearly drawn and offered as the lines and modeling of her face and hands! Her Margaret Schiller is plainly dressed, with the aristocrat glowing through the cloth, the fineness of a child of a genius and thinker, though she go in calico.

There are so many fine performances in the play that I would need a "complete novelette in this issue" to tell them in. Gareth Hughes, Margaret's brother, with his medieval name and his noticeable profile and shock of tumbled brown hair; works his part out, an ardent, glowing picture of just youth and ideals.

Little Runa Hodges, just six, a round, lovable little child with tuffy hair in gaily curls and chubby knees, touches the one bright note of mirth and makes mothers through all the house tuck a head on one side and smile upon her.

And Norman Trevor is at one moment the cold Englishman, with little to say for himself, and the Englishman with warmth great and kind at his heart; austere, yet remembering with the home-offering instinct of the race, that a governess's hands might be cold and her feet wet from the rainy streets, listening to the bells which mean war with his back turned so he may not let slip his mask; calm, kind, dominating, and very fine to the end.

The settings are excellent—back and forth you are carried from the soft-toned, rich interior, with its mellow paintings, its velvet hangings, its scotch comfortable chairs, its warm lighting, its towering Christmas tree starred with lights, of the English war minister's home to the plainer, old-fashioned home of the German professor of music, with its conventionally played oval pictures, big tea table, big piano, old, and much loved, with the inevitable violin atop, and a rather slippery davenport.

It wouldn't be fair to tell you the short story of it. Where would be the sauce? —NELL BRINKLEY.

## ELSIE FERGUSON IN "MARGARET SCHILLER" AT THE EMPIRE

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BY NELL BRINKLEY

GRACE GARLYLE

NORMAN TREVOR AND RUNA HODGES

PAUL DOUGET

THE LITTLE MOTHER—MARIE REICHARDT AND GARETH HUGHES



### MRS. ASTOR, GIVING TIME AND MONEY TO WAR RELIEF, MAKES PLEA FOR ENGLAND



Mrs. John Astor.

Mrs. John Astor, of New York, who has given much of her time and money to war relief in England during the last year and a half, believes Americans have been somewhat inarticulate in expressing good-will toward the British people in their fight. She says there is no ill-feeling in England against America, but that the British people believe the two nations should be bound more closely together by the Anglo-Saxon ideal.

The houses of couture in Paris are veritable beehives, so deep are the many designers in their work of creating new styles for the summer and autumn, says Harper's BAZAR for March. The buyers from America are open, and with them the models shown at the early February openings.

These models, many of which are in view in New York, confirm the predictions made six months ago. The styles of fashion's age of romance—1830 to 1848—are and will continue to be much in vogue, but this does not mean that other influences will be ignored. A variety of styles is being encouraged.

The Spanish school, and particularly Valasquez, is inspiring to several of the couturiers. M. Douillet, however, is authority for the statement that the Spanish influence will not affect the summer styles, but rather those of next winter, as the Valasquez school is more appropriate—and especially good—for the brocade tissues, elveta, passementeries and the heavy gold and silver embroideries used for winter costumes.

The houses as a rule are designing some interesting and unusual things. One of the big establishments on the place Vendome has just finished a sports coat that is sure to be the most popular thing of its kind. The model is of red broadcloth with a double-edged cape in the back and a most fascinating collar that flares upward in front.

The garment is lined throughout with dove gray broadcloth to match the cuffs and flaps on the pockets.

Another attractive sports coat from the same house is of English serge in a plaid of blue and mustard color. It falls below the knees and has a collar slightly draped around the shoulders, ending in a ruffle.

There are many three-quarter length coats of silk for motoring and for wear over one-piece dresses—all the houses are making them—and they are wholly fascinating in designs that recall the days of our grandmothers. Boer has just made one of bottle green faille, shirred all around the waist, with a collar consisting of a double ruching wider at the back and standing upwards. This type of collar is among the new things that all houses are featuring.

A well known couturier is showing one of these coats in deep blue faille with an embroidery of tiny coral beads on the high standing collar; wide tucks run across the black on a line with theelbows and are finished with two coral bead tassels at the end of the tucks.

Perhaps the oddest feature of the new frocks is the combination of organdie and silk, an innovation for which Balloz is responsible. A charming three-piece costume recently seen is made up of gros de Londres with a wide ruffle of organdie on the skirt, embroidered in cross-stitching in blue and yellow. The waist of organdie was similarly embroidered, and the jacket of gros de Londres, faring on the hips, had a collar of organdie, also embroidered.

Since there is no end of ideas that may be worked out with these two materials, the combination is one that is sure to be adopted.

### THE LATEST SMART CREATIONS FROM THE MASTER DESIGNERS OF PARIS

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The afternoon costume, as designed by Boer, strongly suggests the 1830 influence. Of sage green taffeta and white organdie, this couturier has created a costume at once sophisticated and demure.

Bernard displays an interesting tendency in a smart morning costume of green and white tussah. The jacket points infallibly to a return of the long-sleeved Eton.

Paquin advocates a fairly long coat. Here is a girlish tailleur lavender zabardine. The coat is edged with blue braid.